

## SUMMARY

### The Theory of Creation and Destruction of the World in Vaiśeṣika Philosophy.

TANAKA, Norihiko

In the *Padārthadharmasaṃgraha* [*PDhS.*] of Praśastapāda which is the systematic and definitive treatise of Vaiśeṣika school, he discusses the creation and destruction of the world. This topic is not discussed in *Vaiśeṣikasūtra* [*VS.*] in detail as Praśastapāda does. One can easily see that his discussion on certain topics is more detailed than that of *VS.* and contains different elements which are not found in *VS.* Praśastapāda introduces, for instance, the *Īśvara* as the supreme God, the *brahmakāla*, and the theory of creation in some mythological costume. There is no textual evidence which tells us about these philosophical changes taken place in the course of time between *VS.* and *PDhS.*, if they are not innovations of Praśastapāda himself. Nor know we any reason which instigate him to make such new tenets.

In this paper, an attempt is made to trace the influences from the thoughts of *VS.*, which seem to be represented in *PDhS.*, and to review them.

Although we cannot find the sūtras about the creation of the world in *VS.*, one notion seems to play an important role to resolve this issue, i.e., “*adr̥ṣṭa*: an invisible power”. This *adr̥ṣṭa* is the cause of the world creation in the *VS.*

*PDhS.* tries to combine this *adr̥ṣṭa* to the theory of *padārtha* which is the main subject in it. This leads to the inclusion of *adr̥ṣṭa* notion in the section of *guṇapadārtha*. As a consequence, *adr̥ṣṭa* is no longer admitted as the material cause, since, if it is the material cause, it goes against the definition of *guṇa* which is given in *PDhS.* Therefore, *adr̥ṣṭa* in *VS.*, being active, needs another element to start and stop its activities. In turn, *Īśvara* is inevitably introduced as the material cause of *adr̥ṣṭa*.

By adding the notion of *Īśvara*, the creation story which has been told in the mythological texts is adopted in *PDhS.* We conclude that the theory of the creation and destruction of the world in *PDhS.* is nothing but the instant composition of the thought of the world formation based on the atom theory in *VS.* and the creation story brought from the mythology.

This paper deals with the following issues, referring to *VS.*, *PDhS.* and their commentaries: the first movement of the atom (*paramāṇu*) prompted by

*adr̥ṣṭa*, the movement of *manas* and *ātman*, *adr̥ṣṭa* as the quality of *ātman*, the adoption of the mythological theory of the creation.

### Oneness, Time, and My Death

TAYAMA, Reishi

Without the pure intuition of time, the fundamental notion underlying arithmetic, that is, the idea of progressive iteration, could not be represented. This Kantian idea of time shall be defended in this paper. What inclines me to argue for Kant is the difficulty in defining "one". It was Frege who first produced a detailed argument against any attempt to define "one". The question "Was die Zahl Eins sei?" itself suggests difficulties. First, "1" is accompanied by "die", "the". This indicates that "1" is employed as a proper name. In that case, "1" refers to something particular. Then, 2, for example, is not to be said to be composed of "1". For, there is no plurality for a proper name. On the other hand, Husserl, for instance, regards a number as a set of featureless units. According to him, starting with the objects to be counted, one abstracts all the specific features the objects have to obtain a set in which units have no features whatever. This set is the number of the objects. But, if units are strictly identical with one another, how can the actual objects to be counted be distinct? It seems useless to attempt to define a number in those terms.

With the difficulties mentioned above in mind I shall contend that "one" cannot have its significance without the notion of "self". To be sure, acceptance of those difficulties does not in and by itself entail that "one" cannot be related to any other concepts. While not agreeing with any definitions, I nevertheless can detect in them some corroboration of the Kantian effort to combine "one" with the notion of "my action". Kant casts his idea of "one" in the form of Newtonian calculus. That is to say, Newton, in his "Principia", deals with the problem of the infinite division of a line, which is essential for calculus, by introducing the notion of "the limited time" into his system. This unjustified move is one of the desperate attempts to eliminate the ambiguity inherent to "the infinite". Kant, as he often does, uses Newton's basic idea to express his own thought of idealism. "To know anything in space (for instance, a line) I must draw it,...so that the unity of this act is at the same time the unity of consciousness,...and it is through this unity of consciousness that an object (an determinate space) is first known." (*Critique of Pure Reason* B138) In this laconic passage, the idea of space (a line), the self, and its action are united to provide the foundation of his

idealism. In other words, Newton's introduction of "time" in the analysis of "a line" to carry out calculus is modified to "my action to draw a, that is, one continuous line". I shall follow this line of thought to illuminate how the basic ideas for mathematics are related to philosophical problems.

## Der Tod und die Kreativität

ISHII, Seishi

Der Tod ist das ursprünglichste Phänomen der menschlichen Existenz. Für sie ist er zuerst ein Rätsel. Wir fragen daher, warum unser Leben nicht das Leben schlechthin, sondern durch den Tod begrenzt ist, und was eigentlich das Leben ist, wenn es den Tod gibt, und zwar als das unabwendbare Geschick aller Lebewesen.

In diesem Aufsatz möchte ich versuchen, das Verhältnis zwischen dem Tod und der Kunst zu verstehen.

Immer schon hat man in Europa die Musik wegen ihres in der Zeit ablaufenden Charakters als Symbol für den Tod und Vergänglichkeit des Lebens aufgefaßt. Adam von Fulda hat die Musik als eine wahre Philosophie wie eine dauernde Betrachtung des Todes begriffen. Und daher ist in der Musik immer der Tod ausgedrückt worden. Und sie hat auch in enger Verbindung mit dem Tanz gestanden.

Seit Mittelalter hat sich die Kunst des sogenannten Totentanzes(*danse macabre*) entwickelt. Sie ist nichts anderes als ein bildhaftes "Memento mori", eine Mahnung zur ständigen Todesbereitschaft. Den Höhepunkt dieser Art der Kunstwerke erreichten sicherlich die "Bilder des Todes" (um 1525) von Hans Holbein, worin sich gerade in den Zeichnungen der Todesaugenblicke das ewige Gegenwärtige bekundet.

Eine interessanteste Literatur des Dialogs zwischen dem Menschen und dem Tod ist "Der Ackermann aus Böhmen" des Johannes von Tepl(1401). In diesem Streitgespräch klagt der Mensch den Tod als Verbrecher an, während der Tod sich brüstet, Herr dieser Welt zu sein. Zum Schluß spricht Gott das Urteil: Der Tod hat den Sieg und der Mensch die Ehre. So stehen beide, Leben und Tod, unter der großen Ordnung Gottes. Dieser Gedanke entspricht dem Verständnis des Lebens und Todes von Dogen.

Auch durch das Werk von Franz Schubert zieht sich der Gedanke an den Tod immer wie ein Leitmotiv. Im Gegensatz zu den spätmittelalterlichen Totentanzkunstwerken ist der Tod in Schuberts Vorstellung, wie seine Vertonung des Claudius-Gedichts: "Der Tod und das Mädchen"(1817) deutlich

zeigt, weder die verdiente Züchtigung unserer Sünden noch der plötzlich überfallende Fremde. Er ist vielmehr der Vertraute und Trostbringer, und der Ursprung, woraus erst "ein reines kräftiges Sein gedeiht" und der Mensch schöpferisch werden kann. Der daktylische Rhythmus, der hier sowohl Schritt des Todes als auch eine dem Tode zuzukommende Ruhe ausdrückt, ist typisch schubertisch und zeigt den Schlag im Grunde seiner Existenz wie auch die motorische Energie der wundersamen Kräfte der Natur.

## Die religiöse Erfahrung und die Anschauung der anderen Welt

—Die Samādhi Erfahrung Hōnens und die  
Anschauung des Reinen Landes —

FUJIMOTO, Kiyohiko

### Gliederung

Vorwort — eine hypothetische Gliederung der Idee von der anderen Welt —

1. Der japanische Amida-Buddhismus vor Hōnen— Genshin und die Entstehung des Bildes von Amidas Erscheinung am Sterbelager (Raikō-zue) —
  2. Die Eigentümlichkeit der religiösen Erfahrung und das "Wissen der Unwissenheit" —die Erforschung der grundlegenden Schicht von religiösen Erfahrung—
  3. Die Gestaltung des Amida-buddhistischen Denkens Hōnens und die Idee von der anderen Welt— die Hingeburt in das Reine Land von Amida-Buddha—
  4. Die Eigentümlichkeit des Amida-buddhistischen Denkens Hōnens und die Idee von der anderen Welt—das Sūtra und das ontologische Reine Land als Urtyp—
  5. Das 'Wissen der Unwissenheit' und die Einstellung zum Tod—die allgemeine Bedeutung von Hōnen—
- Schluß

### Abriß der Abhandlung

Wir erkennen das Religiöse in der Grundlage der geistigen Handlung des Menschen, der das Leben, das Altern, das Leiden und den Tod als ein endliches Seiendes erfahren kann. Das Religiöse—R. Otto nennt es das 'Numinöse' und P. Tillich den 'Ultimate Concern'—definiert man seit alters her verschieden. Diese Definitionen gewinnen ihre Bedeutung erst auf der Ebene der religiösen Praxis. Sie bleiben nicht in der intellektuellen Erkenntnis stehen.

Die Eigentümlichkeit der religiösen Denkweise besteht darin, daß die endlichen menschlichen Probleme, die in der weltlichen Wirklichkeit entstehen, durch Verneinung der weltlichen Werte, d.h. durch Vermittlung des Ewigen, gelöst werden. Man kann sagen, daß die religiöse Eigentümlichkeit durch die Denkweise, welche die andere Welt gegenüber der weltlichen zum Hauptthema

macht, klar zum Ausdruck kommt.

In meinem Bericht, denke ich hauptsächlich an die samādhi – Erfahrung Hōnens und an das Amida – buddhistische Denken, behandelt durch die religionswissenschaftliche Methode. Die Frage der Menschen, die leben, altern, kranken, und sterben, wird durch die objektive Denkweise von Erklärung und Analyse nur zum Teil gelöst. Aber der fundamentale Standpunkt meines Berichts besteht in folgendem: wir dürfen nicht vergessen, daß solche Fragen der Menschen aus der Wurzel der einzelnen und lebendigen Existenz entstehen.

Wir können die samādhi – Erreichung (Sanmai – hottoku) als die religiöse Erfahrung Hōnens nicht verstehen, ohne die Realität seines Lebens zu erfassen. Die ‘Anschauung der anderen Welt Hōnens’ entspringt wirklich aus seinem Leben und seiner samādhi Erfahrung. Wenn wir die Eigentümlichkeit der religiösen Erfahrung aufmerksam verfolgen, wird die religiöse, das heißt, inhaltliche Erfahrung Hōnens, wie M. Eliade sagte, durch die Wiederholung des Sūtras als Urtyp voll zur Geltung gebracht.

Die ‘Anschauung der anderen Welt Hōnens’ realisiert sich dadurch, daß bei der Anrufung des Namens Amida-Buddhas, die man inbrünstig und konzentriert vollziehen soll, kann jeder Einzelne mit Sicherheit in das Reine Land Amida-Buddhas hineingeboren werden. Besonders in solcher Erfahrung entwickelt sich konkret die Anrufung des Namens Amida-Buddhas ‘von Geburt aus (umaretsuki no mama)’ bei Hōnen. Hōnen erfuhr ontologisch das reine Land durch seine samādhi Erfahrung.

Wenn Hōnen in “Ichimai kishōmon” betont ‘man sollte sich nicht wie ein Gelehrter benehmen, sondern nur von ganzem Herzen die Anrufung des Namens Amida-Buddhas (das Nembutsu) praktizieren’, so bedeutet dies das ‘Wissen der Unwissenheit’ als allgemeine Wurzel der religiösen Erfahrung. Das ‘Wissen der Unwissenheit’ ist von Hōnen als die Anrufung des Namens Amida – Buddhas ‘von Geburt aus (umaretsuki no mama)’ wieder erfasst geworden.

### The Factor that Formed Masatake Morita's View of Death and Life

TAHARA, Keisuke

Dr. Masatake Morita who created Morita therapy said about Death and Life as follow, “It is no problem you let it as they are”. This attitude is utterly differ from the one that faces it magnificently. The problem of death and life can be reduce to the fact of poise on a desire for life and a fear for death. In fact, Dr. Morita expired showing his passion of fear for death. This simple attitude of him was supported his conviction “Fact is truth” (事実唯

真).

In Eastern thought, the attitude to follow nature created a peculiar view of death and life. But in that, we can see only the philosophic expression by the person who were already enlightend. In Morita's thought, on the other hand, that attitude derives from his medical view points which manages human agony.

While Dr. Morita found some artificiality to be partial attention through his observation about the process that human start to suffer, he found that the human mind is essentially streaming admirably. So he perceived that the most certain way to live is to follow natural stream.

Dr. Morita showed the sharp distinction between human artificiality and naturality, the fact and thought, subjectivity and objectivity, feeling and information, aim and means. And he found that confusion with each side is the very heart of a matter. In other words, our mind is in agony because of our management of nature. He called it "conflict between ideal and real" (思想の矛盾).

So, we have to overthrow that inconsistency and assimilate the present time, to be released from our mental enslavement. He made it the point for medical treatment of neurosis.

We can see many terms of Eastern thought particularly of Zen Buddhism in his book. The reason consist in the distinction of fact and thought.

In this paper, I pay attention to this views of "conflict between ideal and real" and "reality-based" (事実本位), contrast them with Zen Buddhism, and in conclusion I confirm the attitude in the case of Genza of Inaba (因幡の源左).

### Unity of Being and Nothingness — Ultimate Unification Theory —

KISHINE, Takuro

"The universe, namely, every kind of elements that compose the cosmos are, though they are all in one in the original, divided into two opposite polars, and still exist complementary of each other." This is what I mean by the expression "the law of bipolar confrontation of the universe", or briefly, "opposition law".

In the first half of this century, it was discovered that all the elementary particles have opposite pairs, namely, visible v. s. non-visible ones, or, real v. s. non-real ones, or, being v. s. nothingness<sup>(\*)</sup> ones. The importance of this

(\*) As defined by Buddhism, nothingness is seen not as a state of nonexistence as opposed existence but the Absolute, transcending the opposition of existence and nonexistence, or as an ideal and absolute human state identical to religious enlightenment (SATORI). By Mr. Yasunori Ejima; from *Kodansha Encyclopedia*.

fact is that as far as there exist among the elementary particles visible, real, or being ones and non-visible, non-real, or nothingness ones at the same time, then the universe should also have visible, real, being, substances as well as non-visible, non-real, nothingness ones.

To go further, in the back of visible things (i. e. beings) in this world, there must be non-visible ones (i. e. nothingness) of the other world, and vice versa. The above is what I mean by "the law of being-nothingness bipolarity".

Since being and the nothingness confront each other in this way, it follows that the relation of the being and the nothing is the inside and the outside of the same thing, and indispensable parts that compose the whole. Thus, I think that the being (i. e. material) and the nothingness (i. e. information, space) are only the two sides of the same thing. If that holds true, the being is not the real existence, rather only a temporary aspect of the nothingness. It follows that it is nothingness that is the origin of all beings. Therefore, the being is the nothingness, and the nothingness is the being. This is my theory of "monism of the being and the nothingness", i. e. "ultimate unification theory".

What modern physics grasped through peeping in the ultra micro world of atoms is that the origin of all things is undulation, and the non-visible world of undulation deforms into the visible world with the increase of its density. I think in that case, the way the wave motion changes into substance is determined by the peculiar information, that is, indelible transcendental information (i.e. the will of the universe) inscribed in the undulation. Therefore, the world of the undulation is the relation between the non-visible transcendental information and the whole visible phenomena on the earth, in a sense, the world of transmission of the will of the universe to this world. Then, the phenomena of visible (i.e. three-dimensional) world involve the non-visible (i.e. four-dimensional transcendental) information of the world behind it and is governed by it.

As a result, the nature of this world which we see is not a mere material nature but live nature containing the transcendental information (i.e. the will of the universe, Providence). This reasoning meets "the monism of the matter and the mind" of oriental mysticism which holds the way of thinking that gods live in every thing and that every thing is alive. The above is the unification theory of the being and the nothingness viewed from the undulation theory.

According to F. Capra, in the modern physics, scientists came to think that all the theories or laws about the natural phenomena are the results of human minds. In fact, in the quantum theory, it was clarified that the atomic phenomena can be understood only as the chain of their processes, and the consciousness of human mind is linked between them. In other words, E.P. Wigner pretends that without referring to the human consciousness, it is impossible to

formulate the law of the quantum theory in a perfect style. What is impressive here is that such knowledge attained recently by modern physicists coincides dramatically with the conception of the ancient oriental mysticism: the mind is an indispensable part of the universe. Its true meaning is that the human mind is essential for the self-harmony of the universe.

Thus, the spirit of oriental mysticism can be said that all the things of the universe depend on each other, correlate with each other, and harmonize themselves due to the human mind also. Then each thing exist in all and all is in each through the human mind. This idea is also the non-obstruction thought of Buddhism: hindered from nothing, and nothing impedes, and every thing permeate each other.

In this way, I think the essence of the universe (i.e. the will of the world) is the self-harmony of the universe involving the human mind (i.e. the will of human). It follows that the thought of unification of providence and the human being, or the monism of matter and god, or the monism of being and nothingness verify the self-harmony of the macrocosm and the microcosm.

"The universe has a mind, and the mind is alive." This is my conclusion.

### St. Shinran as a Leader of the Life-long Education

—A Study of his Philosophy of Death from a  
Viewpoint of the Educational Philosophy—

TANIKAWA, Morimasa

They say that it is very difficult to read about *Gutokusho*, a two-fascicle work written by Shinran in 1255. Gutoku is one of his names. It means that he is neither monk layman. *Gutokusho* tells us what his life-long integrated education was, since he met his life-long teacher, St. Honen.

The textbook of the life-long education has four headlines of mysterious 28 words. They have plenty of educational meanings. They tell us how to read step by step about the meanings of the existence of his life-long education.

We miss the original text. But we are very happy to read three most important copies in the temples of Senjyuji in Mie Pref., Jyorakuji in Kyoto Pref., and Jyokoji in Niigata Pref.. The comparison of them shows us what the original may be.

It has many guide stones for us. Four line epigraph in both parts of it has marks for guidance in rendering Chinese into Japanese. But the marks of epigraph in Part Two are unusually more detailed than in Part One. It tells us to read from Part Two to Part One. The construction of the marks is a very



important guidepost for us.

Each part has seven sentences with the clause "we ought to know that so & so." The seven but the last sentence in Part Two form three pairs of sentences in order. The seven but the first sentence in Part One also form three pairs. And the last sentence in Part Two pairs with the first sentence in Part One.

So 14 sentences form seven pairs. From the first to fourth pairs form the introduction, development, turn and conclusion. And so from the fourth to the seventh do the same. The seven pairs are methodologically our main guide posts.

### Leben und Tod im frühen Christentum

—Die christliche Hoffnung auf die Auferstehung des Leibes—

Martin REPP

Die wesentliche Antwort des christlichen Glaubens auf die Frage nach Tod und Leben kann in der Hoffnung auf die Auferstehung des Leibes zusammengefaßt werden. Der Glaube an die Auferstehung des Leibes war insbesondere für die hellenistische Welt, in der sich das Christentum zu Beginn ausbreitete, nur sehr schwer verständlich, da hier eine Relativierung des Leibes gegenüber Geist bzw. Leib vorherrschend war. Diese sogenannte Leibfeindlichkeit wurde später in der christlichen Kirche z. T. übernommen, was mit dem eigentlichen christlichen Denken zu Leib und Auferstehung in keiner Weise zusammenpaßt.

Die zentrale Botschaft des frühen Christentums faßt sich in dem Bekenntnis zusammen: "Jesus Christus ist von den Toten auferstanden." Die Auferstehung Jesu ist nicht ein historisch objektivierbarer Sachverhalt, sondern bezeichnet das Schicksal Jesu nach seinem Tode *und zugleich* die Konstituierung der ersten Gemeinde. In dem, was die ersten Christen "Auferstehung Jesu" nennen, drückt sich die *doppelte* Erfahrung der Wirksamkeit Jesu Christi über seinen Tod hinaus wie zugleich eine grundlegende Veränderung aus, die mit den Jüngern selbst geschieht. Mit der Auferstehung Jesu ist sowohl der Grund christlichen Glaubens konstituiert, als auch die Hoffnung auf die eigene Auferstehung mitgegeben. Paulus drückt diesen sub-objektiven Sachverhalt so aus, daß der individuelle Glaube des Christen an die Auferstehung die Auferstehung Jesu konstituiert, und es umgekehrt zugleich ohne die Auferstehung Jesu keine allgemeine Auferstehung gibt (1.Kor.15). Bei Paulus selbst fallen seine Bekehrungs-Erfahrung und sein Glaube an die Auferstehung

der Toren in eins zusammen. Er sagt, daß christlicher Glaube wesentlich Auferstehungsglaube sei.

Was ist unter dieser Auferstehung nun genauer zu verstehen? Zum einen korrespondiert der Auferstehungsglaube eng mit dem Schöpfungsglauben. Auferstehung wird im Neuen Testament "neue Schöpfung" genannt. Das heißt, in dieser neuen Schöpfung der Auferstehung wird es kein Leid und keinen Tod mehr geben, und zwar nicht nur für die Menschen, sondern für alle Lebewesen (Rm. 8). Auferstehung bezeichnet also nicht nur ein individuelles Geschehen der Auferstehung von einzelnen Menschen, sondern ein umfassendes, kosmisches Geschehen, in dem die erste Schöpfung Gottes, die "gut" war und durch das Sündigen der Menschen in Leiden geriet, neu konstituiert wird. "Auferstehung des Leibes" bedeutet nun, daß weil der Leib die Konkretheit und Individuation nicht nur des Menschen, sondern alles Seienden ausmacht, es sich bei der Auferstehung um eine Neukonstitution von individuierten Lebewesen handelt. Der egalitär machende Tod hat nicht das letzte Wort, und das Schicksal der individuierten Lebewesen ist nicht ein Verschmelzen oder Aufgehen in eine uniforme kosmische Einheit, in der es keine Individuation mehr gibt. Glaube an die Auferstehung des Leibes bezeichnet eine Umgestaltung (und damit in gewisser Weise eine Bewahrung) der jeweils besonderen Gestalt, in der die Geschöpfe da sind. Auf diese Weise korrespondieren Schöpfungsglaube (Kosmologie) und Erlösungsglaube (Soteriologie) eng miteinander. So wird im Christentum der Glaube an die Auferstehung zu einer Befreiung aus der Umklammerung des Todes und der Angst vor ihm.

## LA VICENDA DEI MITI DELLA BELLEZZA E DELLA GLORIA

ABE, Shiro

I tentativi platonici di fare dei miti della bellezza e della gloria la viad'accesso dall'umano al divino vennero proseguiti ininterrottamente anche dopo Petrarca. Però questi due miti contrastavano con l'idea cristiana dell'immortalità. Il senso cristiano finì con il prevalere ed ambedue i miti non riuscirono a sottrarre l'umano e il terreno dalla condanna religiosa, dal senso del peccato.

Come ho già indicato in un mio articolo sul senso della morte nel Rinascimento, pubblicato sul primo volume del "Bulletin of the Research Institute of Bukkyo University", per Petrarca i valori autentici si trovano solo al di là della morte e al di fuori dell'umanità. Petrarca desiderava colmare l'abisso esistente fra il desiderio come "umana voglia", che si arresta alla bellezza mortale e il desiderio che la trascende, tendendo al cielo da cui proviene, così come l'anima, tentando di mantenere la continuità fra la

rivelazione terrena e la sua fonte divina, ma purtroppo questi suoi tentativi sono rimasti irrisolti.

In questo saggio, prima tratto della vicenda del mito della bellezza e poi seconda tratto di quella del mito della gloria. Due secoli dopo il Petrarca i tentativi platonici erano ancora spiritualmente al punto del Petrarca.

Invece più duttile e più fecondo ai più vasta risonanza fu il mito della gloria. Attraverso la guerra itali-ana e quella reigiosa il mito della gloria cambiava alla fama mondiale.

Al posto di dio si sedette il Re.

Le mospettive che quasi tutti umanisti indicavano ai suoi contemporanei rappresentava un vero e proprio approfon damenta laico del mito della gloiia però nelea sensibilitâ fra gli umanisti contemporanei appariva l'idea di progresso oltre che laica e terrena. Questa idea ha soprattutto la caratteristica di scientifica e intelletualistica.

### Funeral Procedures in Tibet

ONODA, Shunzo

Observing the Tibetan funeral procedures, one can notice there are four different ones. They are; the "*me sreg stong ba*," or "fire funeral," which is equivalent to a cremation; the "*bya gtor*," the "bird funeral"; the "*chu gtor*" or "*nya gtor*," which mean "water funeral" or "fish funeral," respectively; and the "*sa sbas gtor*," or the "earth funeral," which is the same as a burial. In general, the cremational "fire funeral" is allowed any for Lamas and the nobility. The "bird funeral" is performed for common Tibetans, while the "water funeral" is done to the so called miserables. Burial, or the "earth funeral" is performed for those who died from diseases such as small pox and leprosy, or any other contagious disease. It is no coincidence that there is an expression that says: (*phung po ri rtse'i rgod la ster, yang na chu nang nya la shyin*) "A dead body should either be given to the vultures from the top of the mountains, or be given to the fishes in the river." Among all these different funerals, the "bird funeral" became notorious due to its peculiar characteristics representative of the Tibetan region.

Furthermore, not only "bird funeral," but the "fish funeral" as well were heatedly debated as far as their *raison d'etre* were concerned. A strong religious meaning must be present there in order to make it widely accepted as a custom. Behind the custom of leaving the dead human body to be eaten by starving animals, obstinacy towards the human body should not be the only

factor, but more strongly the hope for revival or rebirth as a peaceful soul is much more evident. Their attitude in relation to the eternal spirits that occupy the human body is full of offering procedures. Depending on the procedure, what they hope for is a gratifying reward in happiness. The good fortune waiting for them in the next existence is the main hope and reason that works as a unquestionable reality, forming therefore as a principle that has molded their own culture.

### Saint Zōga

—Le Symbole des hijiri qu'ils sont retirent du monde—

SASADA, Kyoshyo

Professeur Rene Sieffert a écrit "Les Religions du Japon" en 1968. Dans son traité, il arrêta son regard sur Les sectes amidistes, surtout Kūya (903~972), Genshin (942~1017), Ryōnin (1072~1132), Genkū (1133~1212), et Ippen-shōnin (1239~1289).

Maintenant J'arrête sa vue a propos de Ryonin. Ainsi il écrivit son ouvrage; Ryōnin avait vécu d'abord au Mont Hiei, et il avait d'autre part étudié la doctrine du Shingon. Mais très vite il avait ressenti la vanité de toute étude: pourquoi ne pas faire confiance à Amida qui avait solennellement promis de sauver tous les hommes? Il était donc plus simple de chercher à acquérir le salut non point par ses 《forces propres》 (jiriki), mais par le secours des 《forces d'autrui》 (tariki), c'est-à-dire d'Amida.

Or, telle est la Puissance de celui-ci qu'une seule invocation de son Nom, prononcée par un seul homme suffirait à sauver tous les hommes. Quelle doit être la vertu par conséquent de millions d'invocations dites par des foules entières! D'où l'idée d'une mise en commun de ce capital spirituel par la pratique de 《nembutsu mutuel》 ou yūzū-nembutsu dont il se fit l'actif propagandiste. Les dernières années de sa vie se passèrent en pérégrination sans fin, à recruter des adeptes dont il inscrivait les noms sur une liste inaugurée en 1124 par l'empereur retiré Toba. Il est d'usage de considérer le yūzū-nembutsu comme une nouvelle secte, qui serait première en date des sects japonases. En fait, il ne rompait pas formellement avec le bouddhisme ancien, de sorte qu'il serait sans doute plus exact de le tenir pour une sorte de confrérie vouée à une dévotion particulière:

Il est incontestable que l'idée de Ryōnin est yūzū-nembutsu. Mais vers la fin de sa vie, Ryōnin habitait a Ohara. A cette époque-la, beaucoup de monde appelait Ohara par Betushyo. Et Betushyo était la place ou les hijiri se

ressemblaient. L'idée de hijiri était retirée du monde. Ainsi beaucoup de légendes sont créées par hijiri. Et le Symbole des hijiri est la légende de Saint Zôga. J'écris la légende de Saint Zôga dans ce magazine.

### The Attitude toward Death of Tanka Poets

—The Cases of Takashi NAGATSUKA and Miyoji UEDA—

KONISHI, Teruo

When people get a fatal disease, what do they think about it?

The Tanka poems that the patient composes suggest the solution of this problem.

Tanka poem is a Japanese traditional verse with a fixed form and a lyrical character. For this reason, Tanka poem is suitable for the expression of the patient's feeling on his deathbed.

In this paper, the cases of two Tanka poets were studied.

Takashi NAGATSUKA (1879-1915) was a disciple of the famous poet Shiki MASAKAKI and strove to attain his ideal of objective photographic description (*shasei*). His Tanka poems reveal a delicate sensibility, especially in the fight against laryngeal tuberculosis. And his works support the model of "psychological process of dying" based on the theory of *On Death and Dying* (1969) by Elisabeth Kübler-Ross (1926-).

Tanka poet Miyoji UEDA (1923-89) was a medical specialist for tuberculosis, too.

His poetry and critical study were awarded many prizes. In the latter half of his life, he had a long struggle with cancer.

The result is that his own poetry is characterized by introspective scrutiny of life.

The above cases reveal the facts that the consciousness of death urges serious scrutiny of life and poetic creation, further, makes poems become the mental support to their treatment of life.

I think that it gives us an important suggestion for "terminal care".